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STATIUS AS AN IMITATOR OF VERGIL AND OVID

In this paper an analysis is given of the way in which Statius borrows from two of his predecessors, Vergil and Ovid. Such borrowing was part of the poetical tradition of the ancients; the traditional similes and descriptions recur (indeed, even particular features and details of them recur). Different poets, however, borrow in different ways, and the result is always stamped with the particular character of the poet who borrows.

It will be found that there are four characteristics of Statius's method of borrowing: (1) Statius expands, i. e. expresses the same idea in a greater number of words: this is what the old critics meant by his 'swelling' style; (2) he elaborates, i. e. uses more elaborate expressions or even far-fetched expressions, or brings in learned allusions. In employing the latter he is, of course, by no means alone; the practice was characteristic of Silver Latin, indeed of Latin poetry generally; the straining after point and epigram, though often present in Statius, is not so marked in his works as it is in Lucan's poem; (3) he adds details to a picture, often at the expense of real poetical effect by leaving no room for the imagination to work; (4) he is very much inclined to add the sentimental touch. This tendency seems to arise partly from the poet's own nature, which was undoubtedly a sensitive one (notice, for instance, how fond he is of the epithets *saevus* and *miser*), but also no doubt it comes from his habit of personification, not only of feelings and passions, but of inanimate objects (a good example is the personification of the rock in Thebais 9.93 <rupes> stat cunctis immota minis....).

(A) Similes Borrowed from Vergil

(1) Aeneid 2.471-475:

qualis ubi in lucem coluber, mala gramina pastus,
frigida sub terra tumidum quem bruma tegebat,
nunc positus novus exuviis nitidusque iuventa
lubrica convolvit sublato pectore terga
arduus ad solem, et linguis micat ore trisulcis.

Thebais 4.95-100:

ceus lubricus alta
anguis humo verni blanda ad spiramina solis
erigitur, liber senio et squalentibus annis
exutus, laetisque minax interviret herbis:
A! miser agrestum si quis per gramen hianti
obvius et primo fraudaverit ora veneno!

Here, it may be noticed, *positus... exuviis nitidusque iuventa* has become *liber senio et squalentibus annis exutus*, an expression at once more 'precious' and weaker, since the latter half is a mere repetition of the former. Again, Vergil is content with a picture of the snake, whereas Statius must be sentimental about

the peril of the countryman. Lastly, Statius is more elaborate in diction, and more, perhaps too carefully, symmetrical in arrangement and balance of phrase.

(2) Aeneid 7.674-677:

ceus duo nubigenae cum vertice montis ab alto
descendunt Centauri, Homolen Othrymque nivalem
linquentes cursu rapido: dat euntibus ingens
silva locum et magno cedunt virgulta fragore.

Thebais 4.139-144:

non aliter silvas umeris et utroque refringens
pectore montano duplex Hylaeus ab antro
praecipitat: pavet Ossa vias, pecudesque feraeque
procubuerunt metu; non ipsis fratribus horror
afuit, ingenti donec Peneia saltu
stagna subit magnumque obiectus detinet amnem.

Thebais 9.220-222:

semifer aeria talis Centaurus ab Ossa
desilit in vallis, ipsum nemora alta tremescunt,
campus equum.

Vergil is content with a simple presentation, while he marks the three stages of the course of the Centaurs down the mountain (*nivalem... silva... virgulta*), but Statius elaborates by sentimentality (*pavet... metu... horror*), by forcing the point (*utroque... pectore, duplex, ipsum... equum*), and by sheer hyperbole (*magnumque obiectus detinet amnem*).

(3) Aeneid 11.809-813:

ac velut ille, prius quam tela inimica sequantur,
continuo in montis sese avius abdidit altos
occiso pastore lupus magnove iuvenco,
consciis audacis facti, caudamque remulcens
subiecit pavitantem utero silvasque petivit....

Thebais 4.363-368:

ille velut pecoris lupus expugnator opimi
pectora tabenti sanie gravis hirtaque saetis
ora cruentata deformis hiantia lana,
decedit stabulis huc illuc turbida versans
lumina, si duri comperta clade sequantur
pastores, magnique fugit non inscius ausi.

Statius enlarges on the bloodstained and horrible aspect of the wolf, and, while he keeps practically unchanged some of the language of the original, he changes *caudamque remulcens* into *huc illuc... lumina*.

(4) Aeneid 10.264-266:

quales sub nubibus altis
Strymoniae dant signa grues, atque aethera tranant
cum sonitu, fugiuntque Notos clamore secundo.

Thebais 5.11-16:

qualia trans pontum Phariis deprensa serenae
rauca Paraetonia decedunt agmina Nilo,
quo fera cogit hiems: illae clangore fugaci
umbra fretis arvisque volant, sonat avius aether.
Iam Borean imbrisque pati, iam nare solutis
amnibus et nudo iuvat aestivare sub Haemo.

<The references to Statius will be, usually, to his epic poem Thebais. C. K.>

<It seems to me well worth while to call attention to a note on this passage by the late W. Warde Fowler, in his book, Virgil's "Gathering of the Clans", Being Observations on Aeneid VII. 601-807 (Oxford, B. H. Blackwell, 1918). See pages 54-56. C. K.>

There is a slight difference in application. In Vergil the comparison is with the shout of the Trojans, in Statius it is with the moving armies. This perhaps justifies the greater length in Statius. Statius elaborates in many ways, *Phariis deprensa serenis, umbra fretis arvisque, Borean imbrisque pati; iuvat* is the sentimental touch; *clamore secundo* becomes *clangore fugaci*, perhaps under the influence of *fugiunt*.

(5) Aeneid 4.301-303:

qualis commotis excita sacris
Thyias, ubi audito stimulant trieterica Baccho
orgia nocturnusque vocat clamore Cithaeron.

Thebais 5.92-94:

Insano veluti Teumesia Thyias
rapta deo, cum sacra vocant Idaeaque suadet
buxus et a summis auditus montibus Euhian...

Statius here follows more closely than usual: his names, however, are more recondite (*Teumesia*, etc.); *excita* is perhaps heightened to *Insano... rapta deo*.

(6) Aeneid 4.441-446:

Ac velut annoso validam cum robore quercum
Alpini Boreae nunc hinc nunc flatibus illinc
erueri inter se certant, it stridor, et altae
consternunt terram concusso stipite frondes,
ipsa haeret scopulis et quantum vertice ad auras
aetherias, tantum radice in Tartara tendit...

Thebais 6.854-857:

ille autem, Alpini veluti regina cupressus
verticis urgenti cervicem inclinat in Austro,
vix sese radice tenens, terraeque propinquat,
iam dudum aetherias eadem reditura sub auras...

Here Vergil is more elaborate. Statius borrows the idea, and adapts it to a quite different purpose. The idea of bending before the blast is also an addition by Statius.

(7) Aeneid 10.454-456:

utque leo, specula cum vidit ab alta
stare procul campis meditantem in proelia taurum,
advolat...

Thebais 7.670-674:

qualis, ubi primam leo mane cubilibus atris
erexit rabiem et saevo speculatur ab antro
aut cervum aut nondum bellantem fronte iuvenum,
it fremitu gaudens: licet arma grequesque lacescant
venantum, praedam videt et sua volnera nescit...

The first part is elaborated by Statius, though not without some repetition, e. g. in *primam... mane, cubilibus... antro, rabiem... saevo*. The rest is somewhat sacrificed to the context.

(8) Aeneid 9.668-671:

quantus ab occasu veniens pluvialibus Haedis
verberat imber humum, quam multa grandine nimbi
in vada praecipitant, cum Iuppiter, horridus Austris,
torquet aquosam hiemem, et caelo cava nubila rumpit.

Thebais 8.407-411:

non tanta cadentibus Haedis
aeriam Rhodopen solida nive verberat Arctos,
nec fragor Ausoniae tantus, cum Iuppiter omni
arce tonat, tanta quatitur nec grandine Syrtis,
cum Libyae Boreas Italos niger attulit imbris.

Here *verberat imber humum* has become *aeriam Rhodopen... Arctos*; the reference to 'thunder' is an addition by Statius; *Syrtis* corresponds to *vada*: hence there is change of wind from South to North, and mention is made of 'Italian' rains. Notice also that in

Statius the Kids are said to 'fall' and that Arctos beats the ground with snow (hyperbole).

(9) Aeneid 10.693-696:

ille, velut rupes vastum quae prodit in aequor,
obvia ventorum furiis expositaque ponto,
vim cunctam atque minas perfert caelique minasque
ipsa immota manens...

Thebais 9.91-94:

ceu fluctibus obvia rupes
cui neque de caelo metus et fracta aequora cedunt
stat cunctis immota minis, fugit ipse rigentem
pontos, et ex alto miserae novere carinae.

Here again in Statius we have the sentimental note, in *cui neque de caelo metus, fugit ipse... pontus*, and *miserae novere carinae*. The first group of words is a development of *minas... caeli*, but *minas* is kept for *cunctis immota minis*.

(10) Aeneid 2.355-357:

Inde, lupi ceu
raptos atra in nebula, quos improba ventris
exegit caecos rabies, catulique relict
faucibus expectant siccis...

Aeneid 9.59-64:

ac veluti pleno lupus insidiatus ovili
cum fremit ad caulas, ventos perpessus et imbres,
nocte super media, tuti sub matribus agni
balatum exercent, ille asper et improbus ira
saevit in absentes: collecta fatigat edendi
ex longo rabies et siccae sanguine fauces...

Thebais 10.42-48:

Rabidi sic agmine multo
sub noctem coiere lupi, quos omnibus agris
nil non ausa fames longo tenuavit hiatu:
iam stabula ipsa premunt, torquet spes inrita fauces,
balatusque tremens pinguesque ab ovilibus aurae;
quod superest, duris adfrangunt postibus unguis,
pectoraque et siccis minuunt in limine dentes.

In Statius we have a combination of the two Vergilian similes. Vergil's words *improba ventris... rabies* are represented by *nil non ausa fames*; so the expression *collecta fatigat edendi... rabies* is represented by *longo tenuavit hiatu*; *Rabidi* = *rabies*. The last two lines, except, perhaps, *siccis*, are Statian. The only really original touch in Statius is *pingues... aurae*, altered under Vergilian influence to *agnae* by scribes unfamiliar with *aura* = 'scent'.

(B) Similes borrowed from Ovid

(1) Metamorphoses 3.44-45:

tantoque est corpore quanto
si totum spectes geminas qui separat Arctos.

Thebais 5.529-530:

quantus ab Arcto is discriminat aethera plaustris
anguis et usque Notos alienumque exit in orbem...

Statius elaborates, but thereby falls into an astronomical error, confusing Hydra and Serpens.

(2) Metamorphoses 1.422-424 (not a simile):

Sic ubi deseruit madidos septemfluus agros
Nilus et antiquo sua flumina reddidit alveo
aetherioque recens exarsit sidere limus...

Thebais 4.705-710:

Sic ubi se magnis refluus suppressit in antris
Nilus et Eoae liquentia pabula brumae
ore premit, fumant desertae gurgite valles
et patris undosi sonitus exspectat hiulca
Aegyptos, donec Phariis alimenta rogatus
donet agris magnumque inducat messibus annum.

The greater freedom of treatment in Statius is obvious. Thus, for *deseruit madidos... agros* we have *Eoae liquentia pabula brumae ore premit*, where *pabula* (as, below, *alimenta*) is used not for the vegetation, but for the water that supports it. Statius also personifies, e. g. in *exspectat, rogatus*.

(3) Metamorphoses 13.547-548:

utque furit catulo lactente orbat a laena
signaque nacta pedum sequitur quem non videt hos-
tem....

Thebais 10.820-826:

Sic aspera tigris
fetibus abreptis Scythico deserta sub antro
accubat et tepidi lambit vestigia saxi;
nusquam irae, sedit rabidi feritasque famesque
oris, eunt praeter secura armenta gregesque:
adspicit illa iacens, ubi enim quibus ubera pascat
aut quos ingenti premat expectata rapina?

Here again Statius has treated the Ovidian passage with great freedom. The bereaved animal behaves quite differently, and is described at greater length; the rhetorical question is unusual in a simile, but is due, perhaps, to Statius's fondness for apostrophes. The detail in 822 is characteristic. Statius gives free play to his sentimentality (*exspectata* comes from Aeneid 2.358, *exspectant*).

(4) Metamorphoses 9.159-165:

Tura dabat primis et verba precantia flammis
vinaque marmoreas patera fundebat in aras:
incaluit vis illa mali resolutaque flammis
Herculeos abiit late diffusa per artus.
Dum potuit, solita gemitum virtute repressit.
Victa malis postquam est patientia, reppulit aras,
implevitque suis nemorosum vocibus Oeten.

Thebais 11.234-238:

qualis ubi implicitum Tirynthius ossibus ignem
sensit et Oetaeas membris accedere vestis,
vota incepta tamen libataque tura ferebat
durus adhuc patiensque mali: mox grande coactus
ingemuit, victorque furit per viscera Nessus.

The simile in Statius is properly more compact than the Ovidian passage, which is a narrative. Characteristic of Statius are the allusive use of *Oetaeas* (which merely = 'on Oeta'), and the rhetorical expression that forms the climax, *victor... Nessus*. There is not much direct imitation, except, perhaps, in *patiens... mali, ingemuit; patiens* and *ingemuit* are natural to the context.

(5) The same subject may be handled, either as a simile or not, by all three writers. Compare the following passages:

Aeneid 2.305-308:

<cum> rapidus montano flumine torrens
sternit agros, sternit sata laeta boumque labores,
praecipitisque trahit silvas, stupet inscius alto
accipiens sonitum saxi de vertice pastor.

Aeneid 2.496-498:

non sic, aggeribus ruptis cum spumeis amnis
exiit oppositasque evicit gurgite moles,
fertur in arva furens cumulo, camposque per omnis
cum stabulis armenta trahit.

Ovid, Fasti 2.219-222:

Ecce velut torrens undis pluvialibus auctus
aut nive quae Zephyro victa tepente fluit,
per sata perque vias fertur, nec ut ante solebat
riparum clausas margine finit aquas....

Metamorphoses 1.285-287:

Exspatiata ruunt per apertos flumina campos
cumque satis arbusta simul, pecudesque virosque
tectaque cumque suis rapiunt penetralia sacris.

Thebais 3.671-676:

ut rapidus torrens, animos cui verna ministrant
flamina et exuti concreto frigore montes,
cum vagus in campos frustra prohibentibus exit
obicibus, resonant permixto turbine tecta,
arva, armenta, viri, donec stetit improbus alto
colle minor magnoque invenit in aggere ripas.

Thebais 8.460-463:

qualiter hiberni summis duo montibus amnes
franguntur geminaeque cadunt in plana ruina:
contendisse putes uter arva arbustaque tollat
altius aut superet pontes....

Statius seizes the slight degree of personification that exists in Vergil's *furens*, and writes *improbus*; compare also Statius's expressions, *animos... ministrant* and *contendisse putes*. The expression *exuti... montes* is a refinement on Ovid's words, *nive... fluit*. The *sonitus* that Vergil's shepherd hears is developed by Statius in *resonant*, etc. Other reminiscences are obvious, e. g. *exit, arva arbustaque, obicibus* (= *aggeribus*).

(C) Other passages reminiscent of Vergil or Ovid

(1) Compare Vergil, Aeneid 1.88-89 Eripiunt subito
nubes caelumque diemque Teucrorum ex oculis, 3.194-
195 tum mihi caeruleus supra caput astitit imber,
noctem hiememque ferens, et inhorruit unda tenebris,
Statius, Thebais 5.364-372 inde horror aquis et raptus
ab omni sole dies miscet tenebras... Tritona ferens
(this passage is cited more fully below, under [2]).
Features common to all three passages are wind, cloud,
and darkness. The second and the third passages have
the ruffling of the water (*horror aquis* in Statius, *in-
horruit unda* in Vergil). The first has thunder. Statius
cannot avoid the common storm-hyperbole: *redit
umida tellus*, he says (5.367: for this compare Lucan
5.642-643 nam pelagus, qua parte sedet, non celat
harenas exhaustum in cumulos, omnisque in fluctibus
unda est). Note the use by Statius (5.369) of the
favorite poetical word *pendet*; *sidera* (5.369) is from
Ovid, Tristia 1.2.20 iam iam tacturos sidera summa
putes; *miscet* is Vergilian.

(2) Compare Vergil, Aeneid 1.106-107 Hi summo in
fluctu pendent, his unda dehiscens terram inter fluctus
aperit, furit aestus harenis, Ovid, Metamorphoses
11.497-498 Fluctibus erigitur caelumque aequare vi-
detur pontus et inductas aspergine tangere nubes....,
Statius, Thebais 5.368-372 totumque Notis certantibus
aequor pendet, et arquato iam iam prope sidera dorso
frangitur, incertae nec iam prior impetus alno, sed
labat exstantem rostris modo gurgite in imo, nunc
caelo Tritona ferens. Here there are in Statius some
original features, e. g. the picture of the figure-head,
representing Triton, now in the air, now just showing
above the water. Vergil and Ovid speak in more
general terms.

(3) Compare Ovid, Heroides 5.55-56 Prosequor in-

<Compare Professor Mozley's paper, The Uses of Pendeo and Suspendo in Latin Poetry, THE CLASSICAL WEEKLY 26. 177-180. C. K.>

felix oculis abeuntia vela, qua licet, et lacrimis umet harena meis, Statius, Thebais 5.481-485 Illos e scopulis et summo vertice montis spumea porrecti dirimentes terga profundi prosequimur visu, donec lassavit hiantis lux oculis longumque polo contexere visa est aequor et extremi pressit freta margine caeli. The difference is between *abeuntia vela* and *spumea porrecti dirimentes terga profundi*; the latter expression, besides being less simple than the former, tends to make one think of the sea rather than of the ship sailing over it. Still the passage as a whole is effective. The departure of a ship is a favorite theme with Statius.

(4) Compare Aeneid 1.740-746 (the song of Iopas), Ovid, Metamorphoses 15.68-72 (said of Protagoras), rerum causas, et quid natura <rerum esset> docebat, quid deus, unde nives, quae fulminis esset origo, Iuppiter an venti discussa nube tonarent, quid quateret terras, qua sidera lege mearent, et quodcumque latet, Statius, Thebais 6.360-364 tunc aperit quis fulmen agat, quis sidera ducat spiritus, unde animi fluvii, quae pabula ventis, quo fonte immensum vivat mare, quae via solis praecipitet noctem, quae porrigat, imane tellus an media et rursus mundo succincta latenti. Statius is more sophisticated than Vergil, as indeed is Ovid also, but Statius is after all speaking of Pythagoras, who might be expected to be more up-to-date than *crinitus Iopas*. Statius is artificial in diction, as in *quae pabula ventis, quo fonte . . . vivat mare*.

(5) Compare Vergil, Aeneid 7.183-186, multaue praeterea sacris in postibus arma, captivi pendent curvus curvaeque securae et cristae capitum et portarum ingentia claustra spiculaeque clipeique ereptae rostra carinis, Statius, Thebais 7.55-58 Terrarum exuviae circum et fastigia templi captae insignibant gentes, caelataque ferro fragmina portarum bellatricesque carinae, et vacui currus protritaque curribus ora. . . . One passage is modelled on the other, but the context in Statius does not allow much actual similarity. Statius exaggerates, possibly because he is speaking of the Temple of Mars and not of the Hall of Latinus: note e. g. *carinae* instead of *erepta . . . rostra carinis*.

(6) Compare Vergil, Aeneid 11.452 arrectae stimulis haud mollibus irae, and Statius, Thebais 11.497 Tum vero accensae stimulis maioribus irae. Here there is a slight but characteristic change in the direction of greater intensity (*accensae* for *arrectae*).

(7) Compare Vergil, Aeneid 2.723-724 dextrae se parvus Iulus implicuit, sequiturque patrem non passibus aequis, 8.198-199 illius atros ore vomens ignis magna se mole ferebat, Statius, Thebais 5.441-443 Audet iter magnique sequens vestigia mutat Herculis et tarda quamvis se mole ferentem vix cursu tener aequat Hylas. . . . One expression comes from Aeneid 8.198-199, but the general idea comes from Aeneid 2.724; *sequiturque . . . aequis* becomes *vestigia mutat*, and again *vix cursu . . . aequat*.

(8) Compare Vergil, Aeneid 6.77-80 At Phoebi nondum patiens immanis in antro bacchatur vates, magnum si pectore possit excussisse deum; tanto magis ille fatigat os rabidum, fera corda domans, fingitque pre-mendo, Statius, Thebais 10.164-166 visu audituque tremendus impatiensque dei, fragili quem mente re-

ceptum non capit: exundant stimuli, nudusque per ora stat furor. . . . The passage in Statius is overwrought, and is spoiled by his love of detail rather than of imaginative suggestion: contrast the effective metaphor of Vergil. The words *exundant stimuli* fail as an expression of frenzy.

(9) Compare Vergil, Aeneid 10.1-4 Panditur interea domus omnipotentis Olympi conciliumque vocat divum pater atque hominum rex sideream in sedem, terras unde arduus omnis castraque Dardanidum aspectat populosque Latinos, 100-104 Tum pater omnipotens, rerum cui prima potestas, inquit (eo dicente deum domus alta silesceat et tremefacta solo tellus, silet arduus aether, tum Zephyri posuere, premit placida aequora pontus. . . .), Statius, Thebais 1.197-205 At Iovis imperiis rapidi super atria caeli lectus concilio divom convenerat ordo, interiore polo. Spatiis hinc omnia iuxta, primaeque occiduaeque domus et fusa sub omni terra atque unda die; mediis sese arduus infert ipse deis, placido quatiens tamen omnia vultu, stellantique locat solio. . . . Statius is much more elaborate here, sometimes with resultant obscurity. Compare *Spatiis hinc omnia iuxta* with *terras unde arduus omnis . . . aspectat*, Aeneid 10.3-4. He is also much more suggestive of the Emperor in the Senate-house. Generally speaking, however, his effort is successful.

(10) Compare Vergil, Aeneid 4.269 caelum ac terras qui numine torquet, Statius, Thebais 8.82-83 non fortius aethera vultu torquet et astriferos inclinat Iuppiter axis. Statius in a verse and a half merely enlarges on Vergil's verse; *vultu* = *numine*, and *caelum . . . torquet* is doubled (with no addition of meaning) by *astriferos inclinat . . . axis*.

(11) Compare Vergil, Aeneid 4.693-702¹, 5.606-610, Statius, Thebais 10.80-83 suamque orbibus accingi solitis iubet Irin et omne mandat opus. Paret iussis dea clara polumque linquit et in terras longo suspenditur arcu. Though Statius mentions the bow, he does not attempt to compete with Vergil's descriptive phrases: verse 83, however, is not ineffective.

(12) Compare Vergil, Aeneid 4.238-244, Ovid, Metamorphoses 1.671-675 Parva mora est alas pedibus virgamque potenti somniferam sumpsisse manu tegumenque capillis. Haec ubi disposuit, patria Iove natus ab arce desilit in terras: illic tegumenque removit et posuit pennas, tantummodo virga retenta est. . . ., Statius, Thebais 1.303-311 Paret Atlantiades dictis genitoris et inde summa pedum propere plantaribus inligat alis, obnubitque comas, et temperat astra galero. Tum dextrae virgam inseruit, qua pellere dulcis aut suadere iterum somnos, qua nigra subire Tartara et exsanguis animare assueverat umbras. Desiluit, tenuique exceptus inhorruit aura. Nec mora, sublimis raptim per inane volatus carpit et ingenti designat nubila gyro. Vergil mentions the winged sandals and the wand and its power, and proceeds with *iamque volans . . . Cyllenia proles* (246-258). Ovid writes briefly in like vein, adding *tegumenque capillis* and *desilit in terras*. Statius combines all, giving a whole verse (305) to the hat, and describing the leap into

¹From this point on, from lack of space the text of passages in Vergil, Ovid, and Statius will, at times, be omitted. C.K.

space and the flight. This is one of his most successful efforts.

(13) Compare Vergil, Aeneid 6.571-572, Ovid, Metamorphoses 4.481-485 Tisiphone madefactam sanguine sumit importuna facem, fluidoque cruore rubentem induitur pallam, tortoque incingitur angue, egrediturque domo. Luctus comitatur euntem et Pavor et Terror trepidoque Insania voltu, Statius, Thebais 1.103-113. In Vergil, Tisiphone has the lash in her right hand and the snakes in her left; in Ovid, she has a bloody torch and a robe, and a snake-girdle; in Statius, she has snaky hair, robe, and torch, and holds a snake in her hands. Statius gives other details also which tend to the realistic and the horrible. Statius, Thebais 1.114-122 is copied from Aeneid 7.511-518; it is lack of judgment that makes Statius substitute *genetrix*, i. e. Ino (121), for *matres* (Aeneid 7.518); thereby he loses most of the effect for the sake of a pretty picture.

(14) Compare Vergil, Aeneid 9.473-474, 11.139, Statius, Thebais 9.32-35 Fama per Aeonium rapido vaga murmure campum spargitur in turmas, solito perniciores index cum lugenda refert, donec, cui maxima fando damna vehit, trepidas lapsa est Polynicis ad auras. Here we have pictures of Rumor, *volitans penata*. . . Fama (Aeneid 9.473), *Fama volans* (Aeneid 11.139), and *Fama . . . rapido vaga murmure . . . spargitur in turmas*. Note also the *solito . . . refert*, a further commonplace, is added.

(15) Compare Vergil, Aeneid 2.268-269, 4.525-527, 8.26-27, Statius, Thebais 1.339-341 iam pecudes volucresque tacent, iam Somnus avaris inrepsit curis pronusque ex aethere nutat, grata laboratae referens obliviam vitae. Statius, while he borrows a phrase or two, has made a really beautiful passage; *pronusque ex aethere nutat* seems to be entirely his own, or at any rate a most original development of Aeneid 5.838; it expresses most poetically the idea of the mysterious all-pervading presence of Sleep.

(16) Compare Vergil, Aeneid 6.417-418, 431-432, 566-569, Statius, Thebais 2.26-29 Illos ut caeco recubans in limine sensit Cerberus, atque omnis capitum subrexit hiatus, saevus et intranti populo, iam nigra tumebat colla minax, iam sparsa solo turbaverat ossa. . . ., 4.530-542. Cerberus is described in Statian idiom (*omnis capitum . . . hiatus*) and point (*saevus . . . intranti populo*). Compare also with *urnam movet*, Aeneid 6.432, *hos dura . . . urna*, Statius, Thebais 4.530. The words *vilasque et crimina discit* (Aeneid 6.433) are reproduced in Statius, Thebais 4.530-532, Arbiter hos dura versat Gortynius urna, vera minis poscens, adigitque expromere vitas usque retro et tandem poenarum lucra fateri, though these verses are partly taken also from Aeneid 6.566-569. The expression *poenarum lucra* is perhaps intended to reproduce Aeneid 6.568-569.

(17) Compare Vergil, Aeneid 4.384-387, Statius, Thebais 3.69-77 "...Iamque ut mihi prodiga vitae pectora et extremam nihil horrescentia mortem aspicias, bellum infandum omnibusque negatam movisti, funeste, aciem. Dum pellere leges et consanguineo gestis regnare superbus exsule, te series orbarum excisa

domorum planctibus adsiduis, te diro horrore volantes quinquaginta animae circum noctesque diesque assilient, neque enim ipse moror". This is an ordinary example of expansion; Vergil's words, *omnibus umbra locis adero*, Aeneid 4.386, become, in Statius, *te diro horrore volantes quinquaginta animae circum noctesque diesque assilient*; Statius says all that Vergil leaves to be imagined.

(18) Compare Vergil, Aeneid 5.286-290, Statius, Thebais 6.255-260 Collibus incurvis viridique obsessa corona vallis in amplexu nemorum sedet; hispida circum stant iuga, et obiectus geminis umbonibus agger campum exire vetat, longo quem tramite planum gramineae frontes sinuataque caespite vivo mollia non subitis augent fastigia clivis. Statius fills in, with some repetition, the outlines of Vergil. In Statius, *Collibus, incurvis . . . corona, nemorum* are all repeated, in *hispida circum stant iuga*. Details are *geminis umbonibus agger, gramineae frontes* (repeated in *caespite vivo mollia . . . non subitis . . . fastigia clivis*. This description is sometimes misunderstood, e. g. by Legras, probably from a failure to realize that Statius is merely repeating himself).

(19) Compare Vergil, Aeneid 5.315-317, Statius, Thebais 6.593-596 Ut ruit atque aequum submisit regula limen, corripere leves spatium, campoque refulsit nuda cohors: volucres isdem modo tardius arvis isse videntur equi. . . . Vergil's words *signo audito . . . limen . . . relinquunt* are elaborated by Statius into *Ut ruit atque aequum submisit regula limen*, etc.

(20) Compare Vergil, Aeneid 9.334-338, Statius, Thebais 10.296-306 Parte alia segnis magno satus Hercule vastat Sidonios Actorque alia: sua quemque cruento limite turba subit. Stagnant nigrantia tabo gramina, sanguineis nutant tentoria ravis. Fumat humus, somnique et mortis anhelitus una volvitur. Haud quisquam visus aut ora iacentum erexit: tali miseris deus aliger umbra incubat et tantum morientia lumina solvit. Traxerat insomnis cithara ludoque suprema sidera iam nullo visurus Ialmenus ortus, Sidoneum paeana canens. . . . Statius adds the characteristic detail *sanguineis . . . ravis* (298), and expands *illa qui plurima nocte luserat* (Aeneid 9.335-336) into *Traxerat insomnis cithara ludoque suprema sidera . . .*

(21) Compare Vergil, Aeneid 9.404, Statius, Thebais 10.365. Vergil's words, *Tu dea tu praesens . . .*, become, in Statius, *Arcanae moderatrix Cynthia noctis . . .*

(22) Compare Vergil, Aeneid 9.427-429, Statius, Thebais 10.426-430 "...Si cui forte domi natorum gaudia, si quis hic pater, angusti puero date pulveris haustus exiguumque facem! Rogat, en rogat ipse tacentis voltus. Ego infandas potior satiare volucris; me praebete feris, ego bella audere coegi". Statius has kept only the idea of the one warrior drawing the anger of the enemy on himself; the appeal in Thebais 10.426 is more sentimental than anything in Vergil. All other details are changed.

(23) Compare Vergil, Aeneid 9.505-514, Statius, Thebais 10.525-536 Hi praefixa solo vellunt munimina, at illi portarum obiectus minuunt et ferrea sudant claustra remoliri. . . . pars ad fastigia missas exsultant

haesisse faces, pars ima lacesunt scrutanturque cavae caeca testudine turris. At Tyrii, quae sola salus, caput omne coronant murorum, nigrasque sudes et lucida ferro spicula et arsuras caeli per inania glandis saxaque in adversos ipsis avulsa rotabant moenibus: exundant saevo fastigia nimbo, armataeque vomunt stridentia tela fenestras. Statius's language is more strained; note e. g. 535-536 (*exundant... fenestras*). Mark also the sentimental touch in *exsultant* (529).

(24) Compare Vergil, Aeneid 7.483-502, Statius, Thebais 7.564-607. Here we have a good example of the difference of treatment. There are in Statius general elaboration of language, addition of details (e. g. *longo cum limite... [595]*, and *ultrique exstantia... spicula... [596-597]*, perhaps taken from scenes in the amphitheater), and the sentimental touches in 572, 598.

(25) Compare Vergil, Aeneid 12.329-330, Statius, Thebais 7.763-765. Hos iam ignorantis terit impius axis, at illi vulnere semineces (nec devitare facultas) *<eum = axem>* venturum super ora vident... The Vergilian idea, semineces volvit multos aut agmina curru proterit (329-330), is developed by a characteristic detail in *illi... venturum super ora vident* (Statius 763-765).

Other passages which show the same methods of improving on the poet's originals are as follows.

(26) Thebais 10.546-551 = Aeneid 1.476-478, with expansion and addition of small details.

(27) Thebais 4.399-400 = Georgics 3.220-223, Aeneid 12.720-722 (actual scene, simile, and metaphor, or figure respectively). Conventional expressions are reproduced, e. g. *obnixi, miscent, alternantes*.

(28) Thebais 1.548-551 = Aeneid 5.254-257. Here there is a slight difference in point of view. In Vergil the scene is viewed from below, in Statius it is viewed from above.

(29) Thebais 2.496-504 = Aeneid 11.522-527. Here we have repetition, and forced meaning, e. g. in *urgenter*.

(30) Thebais 5.558-561 = Metamorphoses 3.59-62 = Aeneid 12.896-900.

(31) Thebais 6.628-640 = Metamorphoses 10.654-655 = Aeneid 7.808-811. The same idea is treated differently by the three poets. There is personification in *campus... sentit* (Thebais, 6.638-639).

(32) Thebais 3.407-414 = Metamorphoses 2.118-121. There is more detail in Statius, e. g. in *erecto lemone*.

(33) Thebais 10.84-117 = Metamorphoses 11.592-615, perhaps also Aeneid 6.273-281. Statius is more poetical in describing the couch of Sleep. Some Ovidian details are omitted. Legras suggests that Statius was influenced by Homer, Iliad 14. 224-262, in adding Voluptas and Amor (101, 103) to the train of Sleep.

(34) In Thebais 1.328-335 Statius seems indebted to Ciris 463-467.

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CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

VI

The Illustrated London News—January 21, The Citadel of Tiberius: Excavations at Capri [five photographic illustrations, one ground plan, and one reconstruction, accompanied by an explanatory note]; January 28, New Light on the Art of Prehistoric Persia: Further Discoveries at Damghan, on the Site of Tepe Hissar, Ranging in Date from About 4000 to 1600 B. C., Arthur Upham Pope [with twenty-two photographic illustrations. "...There are four distinct cultural epochs at Tepe Hissar... The culture <of Hissar I> shows definite relations with that of Elam and Susa... A very large number among the skeletons <belonging to the Hissar III period> were Mongoloid in character, an unexpected evidence of early relations between Iran and the Far East"]; February 11, Triumphs of Digging at Persepolis: "No Discovery Like it in Western Asia" [five photographic illustrations, accompanied by a descriptive note]; March 4, New Discoveries at Hermopolis: Ancient Wall-Paintings Found at Hermopolis; Greek and Graeco-Egyptian Temples... [eleven photographic illustrations, with a descriptive note. "...The excavations were conducted by an Egyptian University archaeologist, Dr. Samy Gabr. He is reported to have unearthed whole streets, with buildings on both sides, and temples of the period from the first century B. C. to the second century A. D..."]; March 11, A New Discovery in Malta: The Imjar Stone Age Sanctuary [six photographic illustrations, accompanied by a short descriptive note furnished by Charles G. Zammit]; March 18, Caesar and Napoleon—or History Romanized, Guglielmo Ferrero ["...in the last few years several lives of Julius Caesar have been published in different languages; they all, more or less, put back on the scene the Caesar of the nineteenth century, destroyer of the republic, creator of the monarchy, founder of the empire. The puppet-hero of the nineteenth century has cropped up again, represented by historians who write the history of Julius Caesar without having any idea of the Roman republic or the empire..."]; Caesar's Votive Shrine to Venus, His "Ancestress": Gems of Sculpture from the Temple Rebuilt by Trajan, Corrado Ricci [with six photographic illustrations]; March 25, "The Magnificent Discovery" at Persepolis: Stairway Sculptures That Will Take Rank Among the Greatest Works of Art Surviving from Antiquity, Ernst Herzfeld [with nine photographic illustrations]; April 1, The Great Persepolis Discovery: Detail of Superb Sculptures [twelve photographic illustrations, accompanied by descriptive notes. "...The best of them, in the words of Professor Breasted, 'will rank among the greatest works of art that have survived from the ancient world'..."]; April 22, New Light on Mesopotamian Art in the Fourth Millennium B. C.: The Great Discoveries at Tell Halaf—Sculptures of Extraordinary Interest [ten

photographic illustrations, accompanied by explanatory notes]; April 29, Oldest Mesopotamia: Being an Appreciation <, uncritical, by C. K. A., > of Tell Halaf, by Dr. Baron Max von Oppenheim; May 20, Digging in a "Treasure Island" of the Aegean: New Relics of Greek Art from Rhodes; Rich "Finds" of Ancient Pottery, Bronze, and Sculpture, Including a Work Ascribed to Alcamenes, Giulio Jacopi [with twelve photographic illustrations. "But the most suggestive discovery made at this time (at the end of March) was that of a head of Hermes Propylaios . . . of the type which an inscribed bust of Pergamon attributes to Alcamenes, the Athenian (or Lemnian) sculptor who was a rival of Phidias . . ."].

The League—Winter, 1932-1933, An Archaic Greek Statue, Gisela M. A. Richter [with five photographic illustrations. "... It is in fact the most representative example extant of the earliest "Apollo" figures of Greece . . ."].

The Library Quarterly—July, Review, favorable, by Henry Bartlett Van Hoesen, of B. L. Ullman, Ancient Writing and Its Influence.

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VII

Mercure de France—August 15, Lettres Néo-Grecques, Démétrius Astériotis; September 1, Préhistoire, A. van Gennep [this includes a summarizing review of Hetty Goldman, Excavations at Eutresis in Boeotia]; Archéologie, Charles Merki [this includes a favorable review of A. Dounadiou, La Côte des Maures, de Toulon au Golfe de Fréjus].

Modern Philology—August, Geoffrey and King Arthur in *Normannicus Draco*, J. S. P. Tatlock [the *Normannicus Draco*, by Stephen of Rouen, "extant in a single fifteenth-century manuscript in the Vatican", contains "nearly forty-four hundred lines in metrical <Latin> elegiac distichs, written between 1167 and 1169"].

The National Geographic Magazine—September, Pieces of Silver, Frederick Simpich [this article, accompanied by forty-nine photographic illustrations, contains passing references to silver mining and coining in the ancient world; the tenth illustration is an excellent aerial photograph of Laurium in Attica].

The New England Quarterly—September, Liberal Education in Seventeenth-Century Harvard, Edward K. Rand.

The New Republic—August 30, Grandis, Elegans, Venusta, by Stark Young [this is a long review, mildly unfavorable, of Gilbert Murray, Aristophanes]; September 6, Review, mildly favorable, by William Gorman, of Rebecca West, St. Augustine; September 20, Review, very unfavorable, by Lewis Mumford, of Albert F. Bemis and John Burchard, 2nd, The Evolving House: A History of the Home.

Nuova Antologia (Rome)—July 16, August 1, and August 16, Memorie Inedite di un Archeologo, Felice Barnabei [Parts I, II, and III]; September 1, Il Problema degli "Itali", Ugo Rellini; Memorie Inedite di un Archeologo, IV, Felice Barnabei.

Revue Critique d'Histoire et de Littérature—February (1933), Review, favorable, by E. Benveniste, of Symbolae Philologicae O. A. Danielsson Octogenario Dicatae; Review, qualifiedly favorable, by Pierre de Labriolle, of Étienne Gilson, Introduction à l'Étude de Saint Augustin.

Revue de Littérature Comparée—July-September, Un Admirateur Français de Frédéric II Traducteur de "Télémaque" en Vers Latins, Elizabeth M. Fraser [the article reproduces a letter written in 1749 by Jean-François Tabarie de Sainte-Quentin at the head of his translation, in Vergilian verse, of the Télémaque of Fénelon].

La Revue de Paris—September 1, Les Livres d'Histoire, A. Albert-Petit [this contains a review, generally favorable, of Henri de Vibraye, Les Dieux du Paganisme, and a qualifiedly favorable review of Georges Seure, A la Recherche d'Ithaque et de Troie].

Revue des Deux Mondes—August 1, Sur les Chemins de la Grèce, Robert Demangel [this includes a favorable review of Y. Béquignon, Grèce, in the series entitled Guides Bleus]; August 15, La Dispute de Gergovie, Henri Pourrat [this long article, accompanied by two topographical plans, discusses the relative claims of Clermont-Ferrand and Merdogne (in Auvergne) as possible sites of ancient Gergovia]; Une Nouvelle Vie d'Alexandre, Robert Demangel [this includes a very favorable review of Georges Radet, Alexandre le Grand].

Revue de Droit International—Volume 14, 1, 2 (1933), Le "Droit des Gens" chez Saint Augustin, Parts I and II, Jean Kisters.

Revue d'Histoire Diplomatique—July-September, Les Rapports Militaire de la France et de l'Hellénisme au Cours d'un Siècle, Franchet D'Esperey.

Revue d'Histoire Littéraire de la France—January-March (1933), Une Source de Leconte de Lisle, Pierre Jourda [Ovid, Metamorphoses 3.407-427 undoubtedly served as the model for Leconte de Lisle's poem La Source, in his Poèmes Antiques]; Review, generally favorable, by R. Lebègue, of Maury Thibaut de Maisières, Les Poèmes Inspirés du Début de la Genèse à l'Époque de la Renaissance.

Bulletin of the Rhode Island School of Design—April (1933), Finger Rings in the Museum, Elizabeth T. Casey [a sketch of the history of finger rings, beginning with the time of Rameses II (1202-1170 B. C.). Three photographic illustrations accompany the text: one shows an Etruscan thumb ring (3rd-2nd century B. C.), another a Greek finger ring (2nd century B. C.)].

The Saturday Review (London)—July 15, Review, qualifiedly favorable, anonymous, of Gilbert Murray, Aristophanes: A Study; August 5, Archaeology from the Air: How the Airman May Trace the Roman's Footprints, By Our Aviation Correspondent.

Saturday Review of Literature—September 16, Brief review, mildly favorable, by Murray Godwin, of C. Ernest Faile, A Short History of the World's Shipping Industry.

"Scientia"—August, *La Mécanique des Grecs d'après Pappus d'Alexandrie*, P. Ver Eecke.

Scientific American—September, Latest Photographs from Persepolis [four photographic illustrations and brief text]; October, From the Archaeologist's Note Book ["A Ctesiphon Stucco Wheel; Etruria the Mysterious; A Pheidian Amazon; A Plaited Straw Helmet". Five photographic illustrations accompany the brief text].

The Times Literary Supplement (London)—July 13, Brief review, favorable, of W. W. Skeat (translator), John Milton's *Epitaphium Damonis*; July 20, Review, generally favorable, of Mary Butts, *The Macedonian* [concerning the personality of Alexander the Great]; July 27, Review, generally favorable, of W. J. Woodhouse, *King Agis of Sparta and his Campaign in Arkadia in 418 B. C.*; Brief review, favorable, of E. R. Dodds, *Proclus: The Elements of Theology*; August 3, Review, very favorable, of Albert C. Clark, *The Acts of the Apostles: A Critical Edition with Introduction and Notes on Selected Passages*; August 10, Review, favorable, of Frederic G. Kenyon, *The Chester Beatty Biblical Papyri: Descriptions and Texts of Twelve Manuscripts on Papyrus of the Greek Bible, Fasciculi I and II*; Review, favorable, of Harold Peake and Herbert J. Fleure, *The Horse and the Sword* [a study of "the world of man during the second half of the second millenium B. C."]; August 17, Brief review, mildly

favorable, of E. H. Blakeney, *The Festival of Adonis, Being the XVth Idyll of Theocritus*, Edited with a Revised Greek Text, Translation and Brief Notes; August 24, Review, generally favorable, of Hazel Hansen, *Early Civilization in Thessaly*; Brief review, favorable, of Ernest A. Wallis Budge, *The Alexander Book of Ethiopia: The Ethiopic Versions of Pseudo-Callisthenes*, the *Chronicle of Al-Makin*, the Narrative of Joseph Ben Gorion, and a Christian Romance of Alexander, Translated into English; Brief Review, favorable, of Georges Méautis, *The Mysteries of Eleusis* (translated by J. van Isselmuden); August 31, Review, generally favorable, of E. H. Blakeney, *Ausonius, The Mosella*, Translated into English Verse and Edited with a Commentary; Review, favorable, of J. D. Beazley, *Der Kleophrades Maler*; Brief review, generally favorable, of Anna Roes, *Greek Geometric Art: Its Symbolism and Its Origin*; Brief review, favorable, of Ruby Ginner, *The Revived Greek Dance: Its Art and Technique*; September 7, Brief review, very favorable, of Tenney Frank, *An Economic Survey of Ancient Rome*, Volume I.

Yale Review—Autumn, 1933, Review, favorable, by Harry de F. Smith, of A. S. Hunt and C. C. Edgar, *Select Papyri, Volume I* (The Loeb Classical Library); Review, qualifiedly favorable, by Henry T. Perry, of Gilbert Murray, *Aristophanes*.

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